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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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#### GENERAL AND MISCELLANEOUS

**The Brazen Serpent Made by Moses and the Healing Serpents of Esculapius.**—In *R. Arch.*, fifth series, VII, 1918, pp. 36-49, MAURICE VERNES finds that the scene of the elevation of the brazen serpent was at or near Obot, in eastern Arabia, on the confines of Moab. There are copper mines in the neighborhood. Here was, the author supposes, a sanctuary of Eshmoun (Greek Asclepius), and Moses may have brought away with him a bronze image of one of the sacred serpents. A brazen serpent was much later destroyed by Hezekiah (*II Kings*, XVIII, 4). This was supposed by the people to have been made by Moses. The name Obot signifies Spirits of the dead which are invoked and, therefore, supports the theory that there was a sanctuary of Eshmoun at that place. The bronze serpent destroyed by Hezekiah probably did not date from the time of Moses, but more likely from that of David.

**Bronze Razors.**—In *R. Arch.*, fifth series, VII, 1918, pp. 259-262 (2 figs.) M. VALOTAIRE publishes side by side a razor of the Bronze Age and an iron razor from Abyssinia in the museum at Samur. Both have the same nearly circular form, which may serve as a proof, if proof were still needed, that the so-called circular bronze razors really are razors.

**The So-called "Bow-puller."**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 24-41 (19 figs.), R. SMITH discusses the bronze object sometimes called a "bow-puller." He recognizes the fact that this name is not correct and tries to prove with the help of similar bronzes found in England that these objects were attached to the cheek straps of a horse's bridle with the spines pointed inward, so that a pull on one rein would press the points into the cheek on the opposite side. If the nose-band and chin-strap passed through one or both loops of a pair of these bronzes the points would always remain at right angles to the cheek. He quotes a harness-maker in support of his theory.

**The Kermes in Antiquity.**—In *R. Arch.*, fifth series, VII, 1918, pp. 92-112, J. and CH. COTTE collect the Greek and Latin passages in which the Kermes (*Coccus ilicis*) is mentioned. It was widely used in making red dye and also

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1918.

For an explanation of the abbreviations, see pp. 99-100.

in medicine. The ancient names for the creature show that it was regarded as a worm or inferior animal. The word furnished by Pliny, *Cusculium*, and the Basque *bermejoa* were used in southern France before the coming of the Romans. From *bermejoa*, the Castilian *bermejo* and all such words as *vermilion* are derived.

**Note on the Libyan Alphabet.**—In *C. R. Acad. Insc.* 1917, pp. 558–564, J. B. CHABOT discusses the significance of certain letters in the Libyan alphabet and tries especially to establish the value of the character made with four vertical strokes.

**Thracian Archaeology.**—In *R. Arch.*, fifth series, VII, 1918, pp. 76–91 (fig.), GEORGES SEURE continues his discussions of unknown or little known Thracian monuments and inscriptions (see *A.J.A.* XXII, 1918, p. 200). In this article six inscriptions are published, all Latin epitaphs. The names Drizu(parus?) and Farfinias seem to be new. Nos. 156 and 157 come from tombs near the village of Artchar. These tombs form five groups. Most of them had vaulted ceilings.

**A Gold Ornament in New York.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 11–13 (fig.), Sir MARTIN CONWAY publishes a gold ornament in the collection of Mr. J. P. Morgan of New York. It represents an eagle with spread wings inside a circle which was originally surrounded by eighteen stones of a grayish-green color. Seven of these now remain. It is Scythian work of the third century A.D., but of Roman derivation.

**Cruciform Interlacing Ornaments.**—In *C. R. Acad. Insc.* 1918, pp. 197–209 (20 figs.), Dr. CAPITAN discusses the extent and variety of cruciform interlacing ornaments in different parts of the world. In the earliest example, found at Susa and dating from the time of Naram Sin, two serpents compose the design.

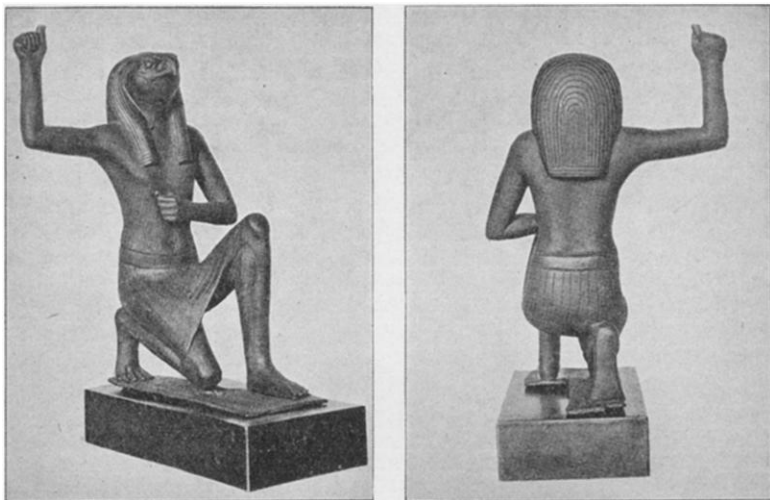


FIGURE 1.—STATUETTE OF ONE OF THE "SOULS OF PE":  
NEW YORK HISTORICAL SOCIETY.

Sometimes this type of ornament probably had some mystic significance, but in most cases it was simply a decorative motive. Its use was extensive on both sides of the Atlantic.

## EGYPT

**Bronze Statuettes in New York.**—In the *Quarterly Bulletin* of the New York Historical Society, II, 1918, pp. 43–53 (12 figs.) Mrs. CAROLINE RANSOM WILLIAMS calls attention to several of the bronze statuettes from Egypt in the collection of the New York Historical Society. The most remarkable (1) represents one of the “Souls of Pe.” It is a falcon-headed figure kneeling in



FIGURE 2.—STATUETTE OF A NEGRO CAPTIVE: NEW YORK HISTORICAL SOCIETY.

an attitude of adoration (Fig. 1), and was cast in one piece over a core. The subject is very rare among Egyptian bronzes; the only parallels which can be cited are two bronze statuettes in the museum at Cairo. The others are, (2) a fine statuette of Hathor with cow's head in which the eyes are inlaid in gold and electrum; (3) a cat-headed figure of Bast; (4) a human-headed figure of Bast; (5) a group of a cat and four kittens; (6) a throne for a statuette of Harpocrates with a human suppliant before it; (7) a nude standing figure of Harpocrates wearing the crowns of Upper and Lower Egypt with a small box for an amulet in front of him; (8) a kneeling negro, 14.3 cm. high, with hands tied behind his back, evidently a captive (Fig. 2). It was cast solid and is apparently unique. The last statuette discussed (9) is a realistic figure of a priest. The arms were cast separately and doweled into the shoulders.

**Wooden Statuettes in New York.**—In the *Quarterly Bulletin* of the New York Historical Society, II, 1918, pp. 75-88 (17 figs.), Mrs. CAROLINE RANSOM WILLIAMS calls attention to some of the Egyptian wooden statuettes of gods in the possession of the Society. (1) One is a jackal-headed figure 34.7 cm. high in the back of which is a cavity 16 cm. high, 1.7 cm. wide and 2 cm. deep still containing part of a tightly rolled papyrus. As early as the eighteenth dynasty there were deposited in the tombs wooden statuettes containing magical papyri intended to aid the dead man in his journey in the other world. This statuette is probably later than the twenty-first dynasty. (2) A statuette of Osiris, 52.7 cm. high, dating from the twenty-second dynasty, probably served for the same purpose. (3) Another statuette of Osiris has a hollow in the base, probably to hold a small mummified animal. (4) A statuette of Bast and (5) an Osiris seated against an obelisk were also reliquaries. (6) Still another Osiris figure contained grasses wrapped in linen, perhaps intended to represent a mummified serpent. (7) A statuette of Bast, 43 cm. high, represents the goddess seated with arms at her sides and hands near her knees. This was made in two halves and contained the mummy of a cat. It probably dates from the Ptolemaic period. (8) One of the best statuettes in the collection is that of a standing male figure, 37 cm. high, covered with bitumen and probably dating from the eighteenth dynasty. (9) A statuette of Osiris, 20.2 cm. high, is remarkable because its surface covering of gold is nearly intact. (10) Still another Osiris has its gold leaf surface finely preserved.

**Two Reliefs in New York.**—In the *Quarterly Bulletin* of the New York Historical Society, II, 1918, pp. 14-21 (2 figs.), Mrs. CAROLINE RANSOM WILLIAMS publishes two of the forty or more Egyptian reliefs belonging to the Society. The first is one of four sculptured blocks from the tomb of a certain Semenkhupiah and dates from the end of the fifth or beginning of the sixth dynasty. The head of the deceased is shown without wig or beard and is a strong realistic portrait. The site of the tomb is recorded by Mariette as north of the Step Pyramid of Sakkara. The second is a temple relief dating from the reign of Se-ankh-ka-re of the eleventh dynasty. It is 4 ft. 4 in. long and 2 ft. 7½ in. high and was found at Erment, the ancient Hermonthis. Parts of two scenes are preserved. At the right the king is standing before the goddess Wazit; at the left he appears again, this time wearing the crown of Lower Egypt. The portraits are ideal, and the whole relief modeled and finished with great delicacy. A similar portrait of Se-ankh-ka-re was found by the French on the island of Elephantine in 1908.

**A Memphite Statuette of the New Empire.**—A comparison of the art of Memphis with that of Thebes accompanies G. BÉNÉDITE's publication in *Gaz. B.-A.* XIV, 1918, pp. 115-122 (pl.; 2 figs.) of a Memphite statuette of the end of the eighteenth dynasty in the Louvre. A fine example for comparison with this representation of the Priest Zai is the Theban figure (nineteenth dynasty) of the Priestess Toui. These two are characteristic of the arts of the two cities. The Memphite figure is precise, hard, restrained, conceived in a cold elegance; while the Theban priestess is infinitely more supple, more abandoned, and free. They show the difference in temperament that exists in all latitudes between the north and the south.

**A Nomarch of Edfou of the Sixth Dynasty.**—In *C. R. Acad. Insc.* 1918, pp. 105-115, A. MORET translates and comments upon an inscription found

at Edfou relating to the career of the nomarch Kara, surnamed Pepinefer, under the first three kings of the sixth dynasty. As a child he was included in the group of sons of nomarchs educated by the king. These boys had certain duties to perform at court, although they were really hostages. In the first year of Merenra he was made nomarch of Wtes-Hor at Edfou where his father had held the same office. The inscription throws considerable light upon certain Egyptian institutions.

**Maspero's Introduction to Egyptian Phonetics.**—At the time of his death Professor Maspero was engaged in writing a work on Egyptian grammar, the first section of which had to do with Egyptian writing. Two parts dealing respectively with the consonants and the vowels were completed, and a third on the sonants begun. Unfortunately no papers were left to show how he intended to finish this chapter. Maspero's object was to set forth in this work the results of his long years of study in the field of Egyptology. Enough was written to show that he differed from the Berlin school. (É. NAVILLE, *C. R. Acad. Insc.* 1918, pp. 167–170.)

**Egyptian Bibliography.**—In *R. Arch.*, fifth series, VII, 1918, pp. 158–176, SEYMOUR DE RICCI continues (see *A.J.A.* XXII, 1918, p. 442) his sketch of Egyptian Bibliography. The divisions of Museography and Philology are included in this instalment.

## BABYLONIA AND ASSYRIA

**Babylonian Symbolism in the Cassite Period.**—In *Mus. J.* IX, 1918, pp. 151–156 (fig.), S. L(ANGDON) describes a Babylonian tablet in the Museum of the University of Pennsylvania which dates from about 1600 B.C. It bears a note of the scribe which begins, "Let the knowing instruct the knowing, and let him who does not know not read," words also found on a few of the tablets of Asurbanipal at Nineveh. The text explains the divine powers which are controlled or symbolized by various substances and utensils employed in the rituals. Thus the jar of holy water signifies Ninhabursildu, queen of incantations; the tamerisk signifies the god of the heavens; the head of the date palm, Tammuz; the cypress, the aid of Adad; the censer invokes the god of the spring sun, Urasha, etc. It also gives the only information yet recovered about the mystic meanings of metals. Silver is the god of the heavens, gold the earth god, copper the god of the sea, lead the great mother goddess. The reverse of this tablet has to do with cryptic connections between fruits employed in rituals and parts of the human body, *e.g.*, wine and the eyes, figs and the loins, mead and the legs. Another section explains how certain deities have power over houses and cities; and still another is a philological commentary on certain difficult cult words.

**An Ode to the Word in a Sumerian Liturgy.**—In *Mus. J.* IX, 1918, pp. 157–163 (fig.), S. L(ANGDON) discusses a tablet in the Museum of the University of Pennsylvania containing an "Ode to the Word." It originally consisted of five columns of about fifty lines on each side, or about five hundred lines for the whole liturgy. It is a lament for the destruction of the city of Ur divided into about twelve melodies, and was probably composed in the dynasty of Isin. The fifth melody is an ode to the Word, or Spirit of Wrath, and is unique. It reads:

Enlil utters the spirit of wrath and the people wail.

The spirit of wrath has destroyed prosperity in the land, and the people wail.

The spirit of wrath has taken peace from Sumer and the people wail.

He sent the woeful spirit of wrath and the people wail.

The "Messenger of Wrath" and the "Assisting Spirit" into his hand he entrusted.

He has spoken the spirit of wrath which exterminates the Land and the nation wails.

Enlil sent Gibil as his helper.

The great wrathful spirit from heaven was spoken and the people wail.

Ur like a garment thou hast destroyed, like a . . . thou hast scattered.

About half of this song to the Word has been lost.

**Cappadocian Tablets in Philadelphia.**—In *Mus. J.* IX, 1918, pp. 148-150, A. H. S(ARCE) gives a brief account of the so-called Cappadocian tablets, dating from the third dynasty of Ur (2500 B.C.), in the Museum of the University of Pennsylvania. Most of them are commercial documents, but there are some letters. One tablet has to do with the sale of a boy by his parents.

**The Excavations of Victor Place.**—In *R. Arch.*, fifth series, VII, 1918, pp. 113-130, MAURICE PILLET concludes (see *A.J.A.* XXI, 1917, p. 453) his publication of letters and documents relating to the excavations of Victor Place in Assyria and the transportation to the Louvre of some of the objects he found.

## SYRIA AND PALESTINE

**Religious Employment of Megalithic Monuments by the Ancient Hebrews.**—

In *R. Arch.*, fifth series, VII, 1918, pp. 275-290, MAURICE VERNES advances the theory that the Hebrews adopted megalithic cromlechs (circles of twelve stones representing the twelve stations of the Zodiac) into their own religious history by making the twelve stones symbolize the twelve tribes of Israel. The "Gilgal" near Jericho (*Joshua* IV, 1-11, 19-24), another, perhaps, at Sichem, one at Mount Sinai (*Exodus* XXIV, 4-8), and the altar at Mount Carmel (*I Kings*, XVIII) are discussed as grounds for the theory.

**Eastern Exploration Past and Future.**—Under the title *Eastern Exploration Past and Future* (London, 1918, Constable & Co. 118 pp. 8vo. 2s. 6d. net), W. M. FLINDERS PETRIE publishes three lectures delivered by him at the Royal Institution. In the first he sketches the history of Palestine in the light of modern studies and excavations, and in the second he does the same for Mesopotamia. In the third, which he entitles "The Future," he argues that in the reconstitution of Mesopotamia and Palestine after the war great care must be taken for the preservation of ancient remains and the protection of the historical documents which are known to exist beneath the soil. Provision should be made for research, and excavation be permitted freely to any scholar of standing who has had the proper training. Furthermore there should be no government monopoly of antiquities. Every effort should be made, *e.g.*, by paying a higher price for them than could be obtained elsewhere, to induce all who make chance discoveries to turn over their finds to the properly constituted authorities. In Jerusalem all building should be forbidden, and a new city established a mile or two to the southwest in the Vale of Rephaim, or

better two miles to the northwest in the valley running down from Ramah. The old city could then be gradually cleared down to the Solomonic level, except where churches and other important buildings are located, and its historical monuments be made accessible and preserved for all time.

## GREECE

### SCULPTURE

**A Female Figure in the Early Style of Phidias.**—A statue recently added to the Ashmolean Gallery of Sculpture at Oxford, from the Hope Collection at Deepdene, is published and discussed by P. GARDNER in *J.H.S.* XXXVIII,

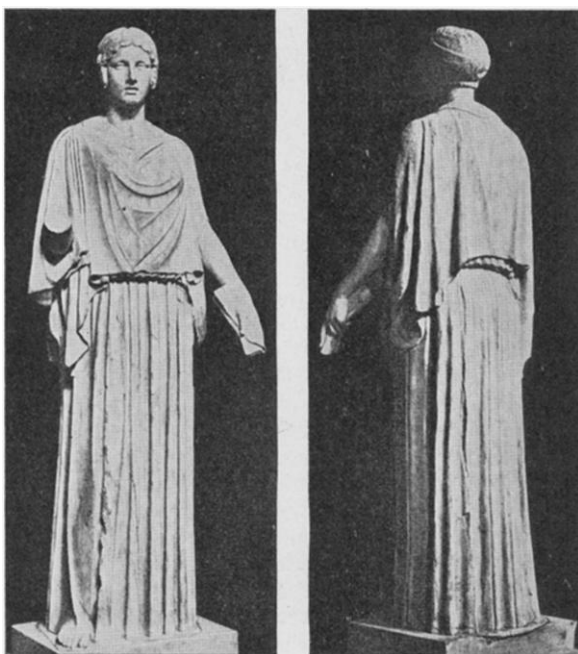


FIGURE 3.—GREEK STATUE IN THE STYLE OF PHIDIAS:  
ASHMOLEAN MUSEUM, OXFORD.

1918, pp. 1-26 (3 pls.; 8 figs.). It is of Pentelic marble and in an unusually good state of preservation, and appears from the style to be an original Greek work from an Athenian studio, probably that of Phidias, of the period 460-440 B.C., hence earlier than the Parthenon sculptures. The figure (Fig. 3) is of heroic size (6 feet high) and wears the Ionic linen chiton covered, except on the upper arm, by the heavy woolen Doric peplos. The hair is bound with a hood-like fillet and has two short, stiff curls in front of each ear,—a transition style from the earlier long shoulder-curl. The forearms are missing. The



face is so individual as to indicate a portrait only slightly idealized. A comparison with other somewhat similar statues and heads and a consideration of the historical circumstances of the time suggest that it is a portrait of Aspasia in the guise of Aphrodite. Another female statue of the same period, which has been put together by Amelung, has the same unusual appearance of slightly idealized portraiture. This is a heavily draped figure wearing the matron's veil and is thought to be a copy of the Sosandra of Calamis which was dedicated on the Acropolis by Callias. If this is so, it is probably a portrait of Elpinice, wife of Callias and sister of Cimon, who obtained from Pericles the pardon of her brother when he was accused of treason in 463 B.C.

**Greek Lion Monuments.**—The colossal monolithic recumbent Lion of Cnidus, now in the British Museum, is a superb example of Greek adaptation of sculpture to its environment, even the empty eye-sockets, by the play of light and shade, giving the effect of real eyes. It was set upon a square, pyramidal-topped tomb, forty feet high, which crowned a bold and rocky headland, probably the burial place of the Athenians who fell in Conon's victory over the Lacedaemonians in 394 B.C. The Lion of Venice, which was brought from the Piraeus, may have commemorated the same event. The Lion of Chaeronea, commemorating in the same way the Thebans who fell fighting against Philip of Macedon in 338, was broken into fragments during the Greek War of Independence, but has recently been set up again on a modern pedestal. It is sitting up on its haunches with the fore legs quite vertical. The fallen Lion of Hamadan (Ecbatana), now lying on the ground, probably had originally the same attitude, and was likewise a Hellenistic work, commemorating Alexander's visits to the city. (W. R. LETHABY, *J.H.S.* XXXVIII, 1918; pp. 37-44; 4 figs.)

## VASES

**Seven Vases from the Hope Collection.**—Two black-figured lecythi, two red-figured cotylae, a column crater, and two cylices, all from the Hope sale, are published with brief comments by the new owner, W. LAMB, in *J.H.S.* XXXVIII, 1918, pp. 27-36 (pl.; 8 figs.). The scene of dragging the body of Hector in the dust, on one of the lecythi, is of the type in which Achilles is driving the chariot past the tomb of Patroclus and the *eidolon* of Patroclus is seen flying in the air. The other lecythus has the common subject of the harnessing of a quadriga, and four bearded men wearing wreaths. The cotylae, made with one vertical and one horizontal handle, have satyrs, a flying Eros, and an athlete holding his hand out over an altar. The crater shows a woman giving a drink to a young soldier, with two other figures at the sides, and on the reverse three draped athletes conversing. A nude youth leaning on a pillar on one of the cylices, has his head thrown back as if looking at something in the sky.

**Two Black-figured Onoi.**—In *B. Metr. Mus.* XIII, 1918, pp. 235-237 (4 figs.), MARY LOIS KISSEL calls attention to two black-figured *onoi*, or implements used in making rove for spinning, in the Metropolitan Museum, New York. Horses and chariots are painted on one, while on the other women are represented washing and beating wool and making it ready for the distaff.

## INSCRIPTIONS

**The Cretan War of 204 B.C.**—In *R. Ét. Gr.* XXX, 1917, pp. 88–104, M. HOLLEAUX shows that the Cretan War mentioned in the decree of Halasarna in honor of a certain *Θευκλῆς Ἀγλάου* (published by Herzog, *Klio*, II, 1902, pp. 316 ff.) is the same war as that mentioned in the inscription of Nisyros (*I.G.* XII, 3, 103). It began in 204 B.C. Both decrees date from 201.

**The Inscriptions of Delphi.**—In *R. Arch.*, fifth series, VII, 1918, pp. 209–251, ÉMILE BOURGUET discusses the publication of inscriptions from Delphi in the third edition of the *Sylloge Inscriptionum Graecarum* by Pomtow. He shows by many examples how Pomtow used the work of others without right and without acknowledgement and also shows that his publication contains so many errors as to make it thoroughly untrustworthy. In the inscription p. 240, Inv. No. 4678, the archon's name is certainly not to be restored as *\*Ἀρχωνος* (so Pomtow); perhaps *Θηβαγόρα* is the correct reading.

## GENERAL AND MISCELLANEOUS

**The Greek Theatre.**—Professor ROY C. FLICKINGER of Northwestern University has published a book on the Greek theatre. In an introduction of 118 pages he discusses the origin of tragedy and of comedy and describes the Greek theatre as known from extant remains and from literary testimony. He then takes up in turn the influence of the religious origin on the drama, of the choral origin, of the actors, festival arrangements, physical conditions, national customs, theatrical customs and ideas, theatrical machinery, dramatic conventions, and finally the theatrical records. [*The Greek Theater and its Drama*. By ROY C. FLICKINGER. Chicago, 1918, University of Chicago Press. xxviii, 358 pp.; 76 figs. 8vo. \$3.00.]

**Scheria-Corcyra.**—In *Cl. Phil.* XIII, 1918, pp. 321–334, A. SHEWAN supports, upon philological grounds, Bérard's identification of the Homeric Scheria and the modern Corcyra.

## ITALY

## SCULPTURE

**The Roman Sarcophagus of Belluno.**—In *Atene e Roma*, XXI, 1918, pp. 47–49, G. BELLISSIMA describes a Roman sarcophagus found at Belluno in 1480 and still preserved there. It was made for a certain C. Flavius Hostilius and his *incomparabilis coniunx*, Domitia, as the inscription states. Figures of Hostilius wearing the toga and of his wife stand on either side of the inscription. On the opposite side of the sarcophagus Hostilius is seen mounted on a mule returning from a boar hunt. On one of the ends a youth on horseback (Hostilius?) is fighting a boar; and on the other a middle-aged man (also Hostilius?) is slaying a stag. The monument is of late Roman date.

**A Roman Bust in Milan.**—In *Rass. d'Arte*, XVIII, 1918, pp. 58–66 (12 figs.), C. ALBIZZATI writes on a bronze Roman bust (Fig. 4) from Lodi Vecchio acquired by the Archaeological Museum of Milan in 1864. The bust portrays a civilian between maturity and old age of a type still common in Lombardy. The features are delicate and regular, the expression instantaneous

and penetrating. The hair and beard are carved with incomparable boldness and the modelling of the whole bust is minute and exact. Comparisons with dated sculptures and coins places the date of the Milan bronze between 270 and 300 A.D. It is the work of a superior artist, and is affiliated with the better productions of his time, among which this portrait is one of the best.

**The Death of Turnus in Etruscan Art.**—In *Atene e Roma*, XXI, 1918, pp.

94–103 (3 figs.), N. TERZAGHI discusses the figure of a kneeling warrior in full armor and with drawn sword which appears on one end of two Etruscan funeral chests in the museum at Florence (Nos. 74232 and 75509). A bird perched on his helmet is striking at the warrior's eyes. Terzaghi thinks that the scene represents the death of Turnus, and that the artists had in mind a myth which Vergil afterwards used in the *Aeneid* (XII, 861 ff.). He also argues that the same story is represented on the right side of the chariot from Monteleone in New York.



FIGURE 4.—ROMAN BUST: MILAN

Juigny, 8 km. north of Soissons, was utterly destroyed by the Germans the three Roman milestones preserved there were uninjured. He succeeded in reading the last part of these inscriptions which had previously defied decipherment as, *vias* [et] [po]nte[s] *vetust[ate] conlabsas res[ti]tuit ab Aug. L. . . .*

## INSCRIPTIONS

**Notes on the Inscription of Volubilis.**—In *C. R. Acad. Insc.* 1918, pp. 227–232, É. CUVÉ discusses various places in the great inscription of Volubilis (see *A.J.A.* XXI, 1917, p. 102), pointing out where his interpretation differs from that proposed by de Sanctis in *Atti della R. Accademia delle scienze di Torino*, 1918, pp. 453–458.

**The Roman Milestones at Juigny.**—In *C. R. Acad. Insc.* 1918, pp. 157–160, SEYMOUR DE RICCI points out that although the village of

**A Lost Inscription Rediscovered.**—In *Not. Scav.* XIV, 1917, pp. 329–331, G. MARRUCHI publishes a fragmentary inscription, which was seen in the seventeenth century by Suarez in the pavement of the cathedral of S. Agapito at Palestrina and has recently been rediscovered in the Via delle Grotte. It was published in *C.I.L.* XIV, 2983, by Dessau, who mistakenly regarded the first three lines as mediaeval and consequently omitted them. As published in full with supplements by Marruchi the inscription seems to contain the names Dindius and Magulnius, recalling Dindia Macolnia of the Ficoroni cista.

### GENERAL AND MISCELLANEOUS

**The Industries of Pompeii.**—The trade, manufactures, and general economic life of an ancient city of the period of the Roman Empire are discussed by T. FRANK, in *Cl. Phil.* XIII, 1918, pp. 225–240, upon the basis of evidence offered by the remains of Pompeii.

**A Model for an Etruscan Mirror.**—In *R. Ét. Anc.* XX, 1918, pp. 77–112 (12 figs.) W. DEONNA publishes an object of bronze in Geneva shaped like an Etruscan mirror, but much heavier (the weight is 1.2 kg.) and with the design very deeply cut. Upon it are two figures bending over a polygonal-shaped enclosure in which appears a human head. The names, as well as the attributes of the figures make it clear that they represent Athena (MENEDFA) and Perseus (ΦEDME) gazing at a reflection of the Gorgon's head in a pool. An Etruscan mirror in Florence has the same scene engraved upon it except that the positions of the figures are reversed. It is evident that the design was to be seen as in the mirror in Florence, for Athena is holding her spear in her left hand, Perseus his knife in his left hand, etc. Deonna shows that it could not have been a mirror, but was a model from which the design was transferred reversed to metal disks for engraving, though the exact nature of the process is unknown. The model is Etruscan and dates from the fifth century B.C., but was copied from a Greek source. Numerous analogies with Attic vases of the severe red-figured style are pointed out. No other such model is known.

**The Location of the Portus Lunae.**—In *Atene e Roma*, XXI, 1918, pp. 131–158 (7 figs.), L. PARETI discusses the evidence for the location of the Portus Lunae and shows that it lay near the mouth of the Magra, which, in antiquity, was further to the south than it is to-day. The town of Luna was northeast of Marinella where remains of an amphitheatre, etc., are still to be seen. Excavations would probably yield important results.

**Samos Parva.**—In *R. Arch.*, fifth series, VII, 1918, pp. 252–258 (map), S. REINACH argues that in Lucan's account of Pompey's flight (VIII, 243–249) the expression *parvae* . . . *Sami* (245–246) should be emended to read *laevae* . . . *Sami*.

### FRANCE

**Ancient Stations of the Lower Loire.**—In *R. Arch.*, fifth series, VII, 1918, pp. 263–274, LÉON MAITRE briefly describes the numerous ancient stations along the Loire from Varades to Saint Nazaire (the earlier name of which appears to have been Nyon). These stations, chiefly villas, are for the most

part on the right bank of the river. Remains of walls and floors have been found, in several instances with hypocausts. Some small objects, such as coins, have also come to light.

**Objects Relating to the Worship of Isis in Gaul.**—In *R. Arch.*, fifth series, VII, 1918, pp. 177–178, W. DEONNA, with reference to a recent article by E. Guimet (see *A.J.A.* XX, 1916, p. 498) mentions as proof that certain Ushabti figures were made in Gaul a figure at Autun on the back of which, and several times repeated, is a solar emblem in the form of an eight-pointed rosette or star. Such emblems on the back of figures are frequent in Gallic art and several examples of this use are cited.

**A Sketch from the Cabinet of Peiresc.**—In *R. Arch.*, fifth series, VII, 1918, pp. 151–157 (fig.), GEORGES LAFAYE publishes and describes a sketch in the papers of Peiresc (Bibl. Nat., Ms. français 9530, folio 3). It represents very roughly the front of a sarcophagus on which three scenes from the myth of Hippolytus were carved. The representation has some resemblance to that on a sarcophagus in the Villa Albani at Rome (Robert, *Die Ant. Sarkophagreliefs* No. 159), but the two are not identical. The sketch is accompanied by notes stating that the sarcophagus had been at the church of Notre Dame de la Plaine at Hyères and was sent in 1648 to Cardinal Alphonse de Richelieu at his country house near Lyons. If still in existence it may be at Lyons.

**Gallo-Roman Towns in Limousin.**—In *R. Ét. Anc.* XX, 1918, pp. 181–184, J. PLANTADIS publishes with a bibliography a list of the Gallo-Roman towns of Limousin of which remains exist.

## EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**The Mosaic Pavement of Shellal.**—The interesting mosaic pavement found during military operations in 1917 in southern Palestine near Gaza (see *A.J.A.* XXII, 1918, pp. 83–84.) is published by Capt. M. S. BRIGGS in *Burl. Mag.* XXXII, 1918, pp. 185–189 (pl.; fig.). The fragments that remain are sufficient to suggest the pavement's original splendor, the spirited and delicate composition, the superb technique. The principal motives are birds, animals and the vine, with an inscription that gives the date, 622, of the founding of the church. Other fragmentary remains of the church that were found are a damaged Doric capital and what is apparently part of a threshold. The mosaic has been transferred to Cairo. Its future destination is unknown. See also F. M. DRAKE, *Pal. Ex. Fund.* L, 1918, pp. 122–124 (2 pls.).

**Early Representations of the Baptism of Christ.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 2–10 (5 figs.), Sir MARTIN CONWAY points out that in representations of the baptism of Christ down to the sixth century Christ was regularly depicted as a child and John the Baptist as a man of middle age. He enumerates more than thirty examples all of which can be shown to be of oriental derivation. After the sixth century Christ appears as a grown man. The earliest known representation of the Baptism is a wall-painting dating from the end of the first or beginning of the second century in the crypt of Lucina in the Catacomb of Callixtus, and here both Christ and John are young men. This is, however, unique before the sixth century.

**The Miracles of the Virgin.**—In *Boll. Arte*, XII, 1918, pp. 1–32 (21 figs.), E. LEVI writes on the representation of the Miracles of the Virgin in mediaeval and later art and its relationship to literature on the subject. It is found that thirteenth century literary accounts of the miracles exercise a decisive influence upon their appearance in paintings, miniatures, sculptures, and engravings. In the last-named technique the subjects are repeated almost to the present day, seeming to ignore the abyss which separates our world from the mediaeval world of myth. The most popular of the miracles in art, the Madonna of Succor (Fig. 5) is discussed at length and representations of it through several centuries are described.



FIGURE 5.—MADONNA DEL SOCCORSO: NICOLÒ DA FOLIGNO.

**Alexander the Great's Celestial Journey.**—In *Burl. Mag.* XXXII, 1918, pp. 136–140 and 177–185 (3 pls.; 2 figs.), R. S. LOOMIS traces the widespread representations in eastern and western art of Alexander's journey to heaven, borne up by two griffins whom he guided by means of two lances baited with meat. The legend grew out of the myth of the ascent of the Persian king,

Kai Ka'us, who was borne up by four eagles. Since the literary tradition passed westward from Persia, it is natural that the earliest representations in art of Alexander's feat are Byzantine in provenance or treatment. Greece offers some examples; then the subject passed into Italy, up the Rhine, and even into England (France, strangely enough, offers no certain examples). Tapestries, stone carvings, and enamels show the popularity of the subject. Though in some few instances the Celestial Journey seems to have been understood as a type of laudable striving heavenward, in most cases there apparently was found in the episode an instance of overweening pride, and even a type of Lucifer's supreme attempt against the throne of God. (See *A.J.A.* XX, 1916, pp. 80-81).

**Byzantium, the Orient, and the Occident.**—In *R. Arch.*, fifth series, VII, 1918, pp. 1-35 (7 figs.), LOUIS BRÉHIER contributes an appreciative review of a remarkable book by Gabriel Millet (*Recherches sur l'Iconographie de l'Évangile aux XIV<sup>e</sup>, XV<sup>e</sup>, et XVI<sup>e</sup> siècles, d'après les monuments de Mistra, de la Macédoine et du Mont Athos*, Paris, Fontemoing, 1916). This work treats of the sources and development of the later Byzantine iconography and art in general. The method is strictly scientific. The influence of eastern schools of art upon the art of Constantinople and their direct and indirect influence upon the art of western Europe are carefully traced. Eastern influence upon the Romanesque art of France and the beginnings of the Renaissance in Italy is clearly proved.

**Signatures of Primitives.**—Roger Van der Weiden.—In *R. Arch.*, fifth series, VII, 1918, pp. 50-75 (5 pls.), F. DE MÉLY first defends himself against charges of "auto-suggestion" and arbitrary choice of certain letters in inscriptions on paintings, and then identifies the signature of Van der Weiden. The artists of the Middle Ages were not obscure or ignorant. More than 20,000 of them are known by name, examples are given of the use, in artists' inscriptions of letters and words of different languages, sometimes in remarkable combinations. The signature of "WIYDEN" is read in a Hebrew, or pseudo-Hebrew inscription on the turban of the Magdalen in the triptych formerly in the collection of Theodore Guest and since 1913 in the Louvre. The same signature is found on the cuff of the High Priest in the Marriage of the Virgin of the Triptych in the Prado.

**The Collection of François Flameng.**—In *Les Arts*, No. 164, pp. 1-12 (14 figs.), No. 165, pp. 1-10 (13 figs.), and No. 167, pp. 16-24 (17 figs.), C. SAUNIER writes on the Flameng collection of paintings and sculptures. The attraction of the collection is enhanced by its being installed in the Flameng home, where the furnishings are in harmony with it. The sculpture includes fine examples of Virgins and other figures from the thirteenth, fourteenth, fifteenth, and sixteenth centuries in France; and in painting, other countries, as well, are represented. The Clouets and Corneille de Lyon of France; Rembrandt, Rubens, Van Dyck, Cranach, and Holbein of the Netherlands; Velasquez of Spain; Pisanello and an artist of the Umbrian school of Italy, are among the artists of the Renaissance whose works form part of this collection.

**A Permanent Outer Roof in Gothic Churches.**—In *Archæologia*, LXVIII, 1916-17, pp. 21-34 (6 pls.; 9 figs.), D. H. S. CRANAGE, apropos of the destruction of the outer roof of Rheims cathedral by fire in 1914, considers the question whether an outer roof is necessary in Gothic churches, and if so, why it

should not be made permanent like the inner roof. He points out that in southern France there are several examples of Gothic churches with no upper roof, *e.g.*, the thirteenth century abbey church of Vignogoul, near Montpellier; but he believes that a permanent outer roof is desirable.

**War Tapestries.**—The rich hangings used to decorate the walls of the tents of kings or great captains in their wars are discussed by M. VAUCAIRE in *Les Arts*, No. 165, 1918, pp. 18–24 (10 figs.). Those that followed Charles the Bold in his campaigns form the basis of the study. As the character of the court of Burgundy, very rich in art, would lead one to expect, the tapestries, displayed by the duke were of great splendor. The Allegory of the Banquet, found in the tent of Charles the Bold near Nancy (1477) illustrates the elaborate designs employed.

**Bibliography of Costume.**—M. Camille Enlart's recent contribution to the bibliography of costume forms the point of departure for F. M. KELLEY's discussion in *Burl. Mag.* XXXIII, 1918, pp. 89–95 (2 pls.), of the deplorable condition of the study of costume. Enlart's work is the only one that in many years has deserved serious consideration. It has faults, particularly that of attempting to cover too much ground; but it shows conscientious and able study.

**The Death and Burial of Constantine.**—In *Mél. Arch. Hist.* XXXVI, 1916–1917, pp. 205–261, P. FRANCHI DE' CAVALIERI gives a detailed account of the death and burial of Constantine and of the attendant circumstances, based on an exhaustive study of all the extant evidence.

**Mediaeval Hand Bombs.**—Mediaeval hand bombs found in the pits of Fostat (ancient Cairo) and of Mesopotamia are described in *Faenza*, VI, 1918, pp. 32–33 (3 figs.). With the exception of the material of which they are made, they are just like those now used.

## ITALY

**Symbolic Animals of Perugia and Spoleto.**—In *Burl. Mag.* XXXII, 1918, pp. 152–160 (pl.), M. GARVER discusses the significance of animals in mediaeval church decoration, particularly as illustrated by the church of S. Costanzo, Perugia and the church of S. Pietro, Spoleto. The animals in the decorative arrangement on the former church (twelfth and thirteenth centuries) and part of those on the latter (twelfth century) originate in the symbolism which descends from the catacombs. In such instances the symbols rarely retain vital meaning for their carvers; they are no longer looked upon as much more than pure decoration. But part of the decorations on the church at Spoleto derive their inspiration from a new source, the "Bestiary." There we may find the interpretation of most of the scenes represented.

**Two So-called Antique Sculptures.**—A baptismal font and a font for holy water in the baptistery of Camaiore, which have attracted attention previously because of their likeness to Roman sculpture, are published by G. VINER in *Boll. Arte*, XII, 1918, pp. 44–48 (2 figs.). The baptismal font, in the shape of a sarcophagus, is decorated on one side with a seated old man in tunic and toga discoursing from an open book to three nude children. The style of the foliage decorations in the panels at the ends of this scene (and these panels are clearly contemporary with the figure subject) furnishes conclusive proof of the writer's



conjecture that the work was done in 1387, the date given in the inscription. The font for holy water, decorated with single figures, is also probably of the fourteenth century. As in the preceding example, the suggestion of the antique in the figures is to be accounted for by the lack of skill on the part of the sculptor in the carving of human figures.

**An Old Representation of Theodoric.**—So rare are the portraits of Theodoric that two representations published by G. GEROLA in *Burl. Mag.* XXXII, 1918, pp. 146–151 (pl.), have especial interest. The trecento example, a fresco in the north apsidal chapel of the suburban church of S. Maria in Porto Fuori, Ravenna, by a follower of Giotto has for its subject the interview between Pope John I and Theodoric. This fresco is little known. But entirely unknown is the sculptured relief on the back of a shrine in the street that leads from Galeata to the old church of S. Ellero, which represents in two slabs Theodoric and his horse prostrating themselves before S. Hilarus. The types of the rude figures and the form of the letters of the inscription, containing an epitome of the legend, on the back of the slabs point to the eleventh century as the date of the work.

**The Church of S. Susanna.**—In *Mél. Arch. Hist.* XXXVI, 1916–1917, pp. 27–56, DUCHESNE discusses the legends attached to the existing church of S. Susanna in the Via Venti Settembre, Rome, and that of S. Ciriaco, of which the ruins lie beneath the Ministero delle Finanze. He examines the *Passio Susannae* and the *Passio Marcelli* in relation to these churches, and shows that the *titulus Gai* of the fourth and fifth centuries became S. Susanna after 499; also that the founder of the church of S. Ciriaco is to be distinguished from the martyr who was buried at the seventh milestone of the Via Ostiensis (cf. Fornari, 'Le recenti esplorazioni nel cimitero di S. Ciriaco al vii. miglio della via Ostiense,' *ibid.* pp. 57–72).

**The Church of S. Macuto.**—In *Mél. Arch. Hist.* XXXVI, 1916–1917, pp. 85–108 B. POCQUET DU HAUT-JUSSÉ outlines the history of the church of the Breton saint, S. Macuto, near the Piazza di S. Ignazio, Rome, from its foundation in the twelfth century to the present time.

## SPAIN

**Hispano-Moresque Ceramic.**—In *B. Soc. Esp.* XXV, 1917, pp. 153–168 (8 pls.) and pp. 265–275 (8 pls.), P. M. DE ARTIÑANO writes on the origins and the development of Hispano-Moresque ceramic. As early as the tenth century two distinct schools are discernible: one decorates with painting, principally in blue with touches of gilt, producing pieces of intrinsic beauty; the other produces tiling, not artistic in itself, but only in its relationship to the architecture which it was destined to decorate. These two schools existed separately down to the end of the fifteenth or the beginning of the sixteenth century, when they were united. In the sixteenth century the Pisan Francisco Niculoso introduced new methods of procedure in the production of designs. Instead of the mosaic method formerly used, the Spanish ceramic worker was taught to paint directly on a yellow or white ground, without first having done more than trace the contours with a fine line. All the qualities of an artist were required for the new manner of decoration.

**The Institut d' Estudis Catalans.**—In *Burl. Mag.* XXXIII, 1918, pp. 20-24, R. SCHWABE calls attention to the important results being obtained by the scientific research of the Institut d'Estudis Catalans by the formation and arrangement of national archives, by a series of sumptuous detached publications, and by the issue of an "Anuari." Some of the "Institut" publications dealing with phases of the wealth of art in the Catalan inheritance are here reviewed.

**"Rollos y Picotas."**—In *B. Soc. Esp.* XXV, 1917, pp. 238-266 (6 pls.), the CONDE DE CEDILLO offers a study of two classes of monuments of jurisdiction still standing in the province of Toledo known as "rollos" and "picotas." The analysis of these columns and pillars is taken up both from a historical and from a descriptive standpoint. Though the terms by which the monuments are designated have come to be used interchangeably, they are really quite distinct in their original significance, and the class called "picotas" is the more ancient, having been used as early as the thirteenth century. The evolution of the "rollos" comprehends four stages, the Gothic, the transition, the Renaissance, and the decadence.

**The Monastery of Monsalud de Córcoles.**—In *B. Soc. Esp.* XXVI, 1918, pp. 7-17 (4 pls.), L. TORRES CAMPOS Y BALBÁS publishes a history and description of the little-known monastery of Monsalud de Córcoles (Guadalajara). The building was begun in the second half of the twelfth century, about 1167, and was finished by the end of the century. The original plan was Romanesque, but before the work had gone far the plan was altered by the Gothic style which was then being introduced into Spain.

## FRANCE

**"Le Roi de Bourges."**—In *Art in America*, VI, 1918, pp. 264-273 (5 figs.), A. K. PORTER gives a short sketch of the development of glass painting and discusses the stained glass panel in the collection of Mr. Henry C. Lawrence, New York, which is traditionally called "Le Roi de Bourges." Though two important means of identification, the original border and iron bars, are lacking, the colors of the glass, the richness of the purely conventional decorations, the type of figure, and treatment of drapery distinguish the work as a product of the school of Saint-Denis. The closest analogy to it as regards drawing is to be found in the Virgin of Vendôme. The two works must be the product if not of the same painter, at least of the same atelier. The King of Bourges is evidently from a Tree of Jesse closely related to those of Saint-Denis and Chartres, but Poitiers seems a more likely provenance for it than Bourges. A pendant to this piece is the panel recently acquired by the Metropolitan Museum (*ibid.* VII, 1918, pp. 39-43; pl.). It is an excellent representative of the other great school in France in the second half of the twelfth century, the school of Champagne. It is fairly well preserved and apparently comes from a clearstory window. The subject is Abiud, an ancestor of Christ. As in the glass of St. Remi of Rheims, to which the panel bears closest resemblance, the figure is without a niche, but is seated on a throne. The treatment of the drapery and the fiery color are also similar in the two cases.

**Some Groups of French Gothic Ivories.**—A class of ivory diptychs of the fourteenth century distinguished by simple rectangular fields separated by

bands of roses is discussed by R. KOECHLIN in *Gaz. B.-A.* XIV, 1918, pp. 225-246 (pl.; 10 figs.). This class falls into two groups, entirely opposed to each other in subject-matter. The first, represented by such examples as the diptych with scenes from the life of Christ, part in the Ashmolean Museum, part in the Morgan collection, and another representation of the same subject in the Library of Amiens, revels in picturesque genre scenes, which are treated naturalistically. Such scenes as the Crucifixion are relegated to unimportant places and are done badly, or bits of genre are introduced into them. The second group prefers tragic dramatic subjects. Scenes from the Passion from the Cottreau collection, the fragment with the Crucifixion in the collection of Martin LeRoy and the Book of the Passion in the Escorial Museum are instinct with deep grief and tragic emotion. This second group is sufficiently homogeneous to have come from a single atelier. The two groups bear some marks of similarity aside from their decoration of roses; types of figures, arrangement and details of scenes indicate that the whole class of rose diptychs has a common parentage. Former ascriptions of the class to English derivation are not borne out by study. The carvers of these ivories were undoubtedly French.

#### BELGIUM

**A Bronze by Godefroid de Claire.**—In *Burl. Mag.* XXXIII, 1918, pp. 59-65 (2 pls.), H. P. MITCHELL publishes a small bronze personification of the Sea in the Victoria and Albert Museum. The figure with its plinth is shown to have been made to serve as a foot to some object, no doubt to a pedestal such as the well-known one of an altar-cross in the Museum of St. Omer. Comparison with the supporting figures of this pedestal proves that the personification of the Sea is even by the same master as the figures of the pedestal, *i.e.*, by Godefroid de Claire, the Walloon goldsmith of Huy on the Meuse. It is to be dated about 1160.

#### GERMANY

**The Reichenau Crosier.**—In *Burl. Mag.* XXXII, 1918, pp. 65-73 (2 pls.) H. P. MITCHELL writes on an important example of translucent enamelling, the Reichenau crosier in the Victoria and Albert Museum. It has formerly been considered to have originated in Basel. Apparently this was due to a misreading of the inscription. From this inscription it appears that the crosier was made by order of the Benedictine abbey of Reichenau in 1351. The precise locality of its production is not known, but it is probable that it was made by a goldsmith of Augsburg, or another of the famous centres of South German craftsmanship, lodged in the monastery for supervision.

#### SWEDEN

**A Swedish Embroidery of the Twelfth Century.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 129-131 (pl.), P. NORMAN publishes a piece of Swedish embroidery from the church of Skog, Helsingland, and now in the Historical State Museum, Stockholm. The design, which is very primitive, represents a church with a priest at the altar celebrating mass, while members of the congregation stand

about. In front of the church are several monstrous animals which the writer thinks may be intended for dogs. The borders have geometrical designs. This piece of embroidery probably dates from the beginning of the twelfth century.

**Swedish and English Fonts.**—In *Burl. Mag.* XXXII, 1918, pp. 85-94 (2 pls.; 17 figs.), J. ROOSVAL discusses the various types of Swedish baptismal fonts of the twelfth and thirteenth centuries and the influence of English design upon them. Large numbers of these fonts are extant, owing to the durability of their material and shape. The district of Västergötland is particularly rich in examples. Here cylindrical-shaped fonts at first predominated. Frequently they were undecorated, but where ornamentation does occur, it points manifestly to English art of the Norman period. At the end of the twelfth century the cylinder form was superseded by the chalice shape and the quadrilateral type. These were more elaborately decorated, often with figure subjects. They, too, show plainly their English inspiration. Contemporaneously with the development of these types in western Sweden, there flourished a very rich form of stone sculpture in the east, particularly on the island of Götland. The whole circumference of the fonts was carved in relief, and work was done for exportation to other Swedish provinces, to Denmark, and North Germany. With the remarkably high culture of the island there combined to make possible this advanced development certain foreign elements—oriental and Italian. But about 1230 the abundance of figures in the fonts of Götland began to give place to sprays of vegetation and protruding folds or scallops, in which English origin again appears.

## GREAT BRITAIN

**Roman Roads and Saxon Churches in London.**—In *Archaeologia*, LXVIII, 1916-17, pp. 228-262 (10 figs.), R. A. SMITH shows that the Saxons built their churches in London mostly along the line of existing Roman roads. This he does by examining the sites of twenty-six Saxon churches together with the evidence for the position of Roman roads afforded by gates, fords, burials, etc. The churches thus become an additional means of locating these roads which were used long after the withdrawal of the Romans from Britain.

**The Sarum Consuetudinary and the Church at Old Sarum.**—In *Archaeologia*, LXVIII, 1916-17, pp. 111-126 (3 pls.; 2 figs.), Sir W. ST. JOHN HOPE shows by a comparison of their plans that the Sarum Consuetudinary does not refer to the cathedral church at Salisbury, but to its predecessor the church of St. Osmund as enlarged by Bishop Roger at Old Sarum.

**The Anglo-Saxon Cemetery at Wheatley.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 48-63 (6 figs.), E. T. LEEDS publishes details in regard to the Anglo-Saxon cemetery excavated at Wheatley, Oxfordshire, in 1883. It was the burial place of a community which was not rich, and which consisted of people of Romano-British stock as well as Saxons. Spearheads, vases, brooches, and various other objects were taken from the graves.

**A Late Romanesque Processional Cross.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 94-98 (2 figs.), W. L. HILDBURGH publishes a romaneseque processional cross which dates from about the year 1200. It is Italian, of copper, and was

originally gilded. It bears on one side the inscription MASTRO PETRO CANPANAIO; and on the other BONAGIUNTA ALBARELLI. F.

**Choir Screens in English Churches.**—In *Archaeologia*, LXVIII, 1916-17, pp. 43-110 (11 pls.; 22 figs.), Sir W. ST. JOHN HOPE discusses choir screens in English churches with special reference to the twelfth century screen formerly in the cathedral church at Ely.

**A Wooden Statuette of Christ.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 98-100 (fig.), W. L. HILDBURGH publishes a wooden figure of Christ of Spanish workmanship now in England, dating probably from the fourteenth century. The arms were made separately and attached; the feet are now missing. Over the wood was a thin coating of plaster upon which the colors were applied. The figure was formerly about eighteen inches high.

**A Late Romanesque Gold Ornament.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 13-16 (fig.), Sir MARTIN CONWAY publishes a late romanesque gold ornament in the Victoria and Albert Museum. It is circular, 4.4 in. in its greatest diameter and 2.2 in. high. Gems were originally set about the outer edge alternating with lions' heads and bosses with a radiating curved design. The remaining decoration is arranged in zones. In the centre is a figure of St. Eloi before an anvil. It was a breast ornament and probably dates from the first years of the thirteenth century.

**A Cologne Enamel of St. Reynofle.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 124-127 (2 figs.), Sir HERCULES READ calls attention to a small panel of copper decorated with the figure of St. Reynofle in enamel and gilt. The colors are blue, white, green, and yellow. It dates from about the year 1260. On the back is another panel, dating from about 1140, which was never finished. The artist had begun his outline with the sharp point and partly hollowed out the cavities into which the enamel was to be fused, but for some reason the work was abandoned.

**Master Walter of Durham.**—In his eighth contribution on English Primitives in *Burl. Mag.* XXXIII, 1918, pp. 3-8 (pl.; 3 figs.), W. R. LETHABY writes on the work of the King's painter, Master Walter of Durham (ca. 1230-1305). This involves a historical discussion of the painted chamber in the Royal Palace at Westminster and of Queen Alianor's Tomb. After the fire of 1262 the new decoration of the chamber, a restoration of which is here reproduced, was in charge of Master Walter. The scenes on the walls are described as representing The Wars of the Bible. Just preceding his work in the Palace chamber Master Walter had executed a painting on the base of the tomb of Queen Alianor; only a faded stain remains as witness to that work. From a copy in the Burges collection at South Kensington made about fifty years ago the figures may be distinguished; the principal one, a knight, must have represented Sir Otho de Grandison. Other tombs decorated by Master Walter were those of Edmund Crouchback, son of Henry III and of his wife Aveline (*ibid.* pp. 169-172; 3 figs.). Edmund's tomb is attributed to about 1300 and that of his wife to a slightly earlier date. The whole of the elaborate stonework of both tombs was covered with painting and gilding on raised gesso-work. The Coronation Chair, another work by this master, was also decorated with painting and gilding. On the back was painted a king, and since the chair is traditionally called the Chair of St. Edward, it seems likely that the figure was that of the Confessor.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**Ancient Subjects in Tapestry.**—In *R. Arch.*, fifth series, VII, 1918, pp. 131–150, L. ROBLLOT-DELONDRE continues (see *A.J.A.* XXII, 1918, pp. 226 f.) his list of ancient subjects represented in tapestries. The subjects included in this instalment are mythology (gods and goddesses; heroes and heroines; legendary cycles; Triumphs and Honors; allegories; various subjects located in mythological fashion; metamorphoses), Greek and oriental history, Roman history, and Jewish history.

### ITALY

**Italian Sculptures in the Shaw Collection.**—In *Art in America*, VI, 1918, pp. 229–239 (6 figs.) and 253–263 (5 figs.), A. MARQUAND discusses the sculptures of the schools of Donatello and della Robbia in the Shaw collection in the Boston Museum. To Donatello himself may be attributed the general sketch and the modelling of the Madonna's face in the relief of the Madonna of the Clouds, which is to be dated between 1427 and 1440. The Madonna della Scodella, signed by one of Donatello's best known pupils, Bartolommeo Bellano, and dated 1461, is the artist's earliest dated work. The same artist is probably responsible for the Madonna and Two Angels, modeled about thirty years later. And the relief of the Madonna and Child with a Book is by a contemporary of Bellano, done in a period between these two. The della Robbia school, also, is represented in the Shaw collection by an example from the hand of the master himself; the Madonna of the Niche is undoubtedly the work of Luca della Robbia. It appears to have been cast from the same mould as the Madonna of the Niche in the collection of Mrs. G. T. Bliss of New York. To the atelier of Luca are assigned the Nativity and the Madonna of the Lilies; and from the atelier of Andrea della Robbia comes the less serious Madonna of the Dove. The bust of the youthful St. John the Baptist, long attributed to Antonio Rossellino, is more probably by a member of the Robbia school strongly influenced by Rossellino. In the third contribution to this series of studies on the Shaw collection (*ibid.* VII, 1918, pp. 3–10; pl.; 2 figs.) three works by Florentine marble sculptors of the fifteenth century are discussed. The first, the Madonna with an Angel Supporting the Child, has been attributed to various masters, among them to Verrocchio; but the attribution to Francesco di Simone while he was inspired by such artists as Desiderio da Settignano and Filippo Lippi, and before he came into Verrocchio's workshop, seems most plausible. The Angel with a Palm is a survival of Gothic traditions and comes from the school of Bernardo Rossellino, or of his follower, Matteo Civitali. By analogy with Orcagna's Tabernacle in Or San Michele, it appears to have formed a part of an angel frame for a relief or painting of some scene from the life of the Virgin. The Relief Bust of an Emperor (Julius Caesar?) is accepted by the best authorities as the work of Mino da Fiesole.

**Sculptures in S. Maria Maggiore at Rome.**—Examples of several epochs of art preserved in S. Maria Maggiore are described by G. BIASIOTTI in *Rass. d'Arte*, XVIII, 1918, pp. 42–57 (18 figs.). Cosmatesque art is well represented

by a lunette, a fragment of a ciborium, decorated with mosaic and sculptures (Fig. 6), and an altar-frontal richly ornamented with engraving and mosaic. Comparison with similar dated examples places the lunette at about 1300, the frontal in 1230-1240. A Crucifixion sculptured in wood and colored, as a dignified work of the fifteenth century, deserves more attention than it has received hitherto. The tomb figure of Cardinal Lando belongs to the first



FIGURE 6.—LUNETTE IN S. MARIA  
MAGGIORE, ROME.

half of the fifteenth century, but compared with contemporary monuments it appears more archaic, reminiscent of the Gothic. Its author is not known, though some see in it the style of Paolo Romano. The problem of the connection of Mino da Fiesole with the ciborium erected under the patronage of Cardinal Estouteville (see J. Alazard: 'Mino da Fiesole at Rome,' *Gaz. B.-A.* XIV, 1918, pp. 83 ff.) is elucidated by documentary and *prima facie* proof that the bas-relief signed "OPUS MINI" did not be-

long to the original ciborium. The Madonna in the Stroganoff collection (Fig. 7) occupied its place. Finally, the marble altar decorated with figures in high relief of the Madonna and two saints and the bust of Christ, which was dedicated in 1498 by Guglielmo de Perriers, is undoubtedly from the design of Andrea Bregno.

**Frescoes in the Casa Borromeo.**—In *Burl. Mag.* XXXIII, 1918, pp. 8-14 (2 pls.), L. CUST discusses the frescoes in one of the small rooms of the Casa Borromeo at Milan, where pastimes and amusements of the fifteenth century nobility are represented. The character of the work shows that at least its design can be ascribed to Pisanello. The fact that this artist was patronized at the time of the execution of the frescoes—the middle of the fifteenth century—by Filippo Visconti, Duke of Milan, makes this attribution the more plausible.

**Milanese Bobbin Lace.**—In *Burl. Mag.* XXXII, 1918, p. 112 (2 pls.), P. G. TRENDALL discusses two fine examples of bobbin lace of Milanese workmanship, recently given by Mr. Louis Clarke to the Victoria and Albert Museum. They depart from the usual type of bobbin lace in that they have representations of hunting scenes instead of simple decorative motives of repeating floral character. Yet their general decorative effect is not marred by too much naturalism in the figures of huntsmen and animals interspersed among the foliage patterns. The larger and more elaborate example dates from the first half of the seventeenth century, the other belongs to the latter part of the same century.

**Two Florentine Cassoni.**—In *Burl. Mag.* XXXII, 1918, pp. 169-170 and 218-226 (5 pls.; fig.), G. DE NICOLA describes two cassoni in the Museo Nazion-

ale, which illustrate the importance of subject-matter in this form of art. The first of these presents in its decoration the oldest illustration of the *Decameron*. The particular theme is composed of three episodes from the story of Saladin. The style of the painting of this cassone and its provenance from the Hospital of Santa Maria Nuova, together with the coat of arms on a cassone in the Castello di Vincigliata near Florence, a cassone that is to be referred to the same school as the one here described, lead to the attribution of the work to a secondary Florentine painter working about the end of the fourteenth century and the beginning of the fifteenth within the group headed by Lorenzo



FIGURE 7.—MADONNA: STROGANOFF COLLECTION, ROME.

di Niccolò and Niccolò di Pietro Gerini. The second cassone may be dated by the arms on it and by chronicles relating to the families concerned, in 1416 or 1417. It, too, came from the Hospital of Santa Maria Nuova, and is even more Florentine than the first. Its subject is the Feast of St. John as then celebrated at Florence. Not only are the details of this celebration more vividly given than in any written account, but it supplies us, better than any other graphic document, with the details of the appearance of the Piazza del Duomo in the first half of the Quattrocento.

**Giannicola di Paolo.**—New documents concerned with the career of Giannicola di Paolo (wrongly surnamed Manni) disciple of Perugino, are published by U. GNOLI in *Boll. Arte*, XII, 1918, pp. 33-43 (3 figs.). Aside from details of the artist's private life these documents furnish important data on his



artistic activity, confirming or changing old attributions, providing extant work with documents and recording works lost or dispersed. The Crucifixion in the Picture Gallery, Perugia, which has been attributed to Perugino, is recorded in 1501 as a product of the art of Giannicola. The attribution to him of the Ognissanti now in the same gallery is confirmed and the painting dated in 1506-1507. The Madonna of the Bower, also in the Perugia gallery which was painted by Giovanni Boccati da Camerino, is shown to have been



FIGURE 8.—DETAIL FROM THE MADONNA OF THE BOWER: PERUGIA.

restored by Giannicola; this accounts for the loss in some of the figures (Fig. 8) of every trace of the style of the original painter. These are only a few of the interesting facts revealed by the new documents.

**The Mother of Piero della Francesca.**—In *Boll. Arte*, XII, 1918, pp. 61-63 the Editor publishes, with brief approving comment, a letter from G. Mancini discussing the article of A. Del Vita, *ibid.* X, 1916, pp. 272-275 (see *A.J.A.* XXI 1917, p. 232), on the family of Piero della Francesca, and presenting new data, which prove that Piero della Francesca and his brothers Marco and Antonio were not the sons of a woman called Francesca, but that all three were almost certainly the sons of the legitimate consort of their father, Romana di Pierino da Monterchi.

**Raphael's Letter to Leo X.**—A letter concerning the plan of Rome, which has been included in several editions of the writings of Baldassare Castiglione, was in 1799 shown by Daniele Francesconi, on the ground of biographical and other references, to belong to Raphael, rather than to Castiglione. Now A. VENTURI in *L'Arte*, XXI, 1918, pp. 57-65, furnishes data to prove that while the letter was an expression of Raphael's ideas, it was written for him by Castiglione. Comparison with the *Cortegiano* shows that the style and

characteristic phrases are Baldassare's own. A proof which renders this conclusion certain is given by Vittorio Cian, who has found in the library of the Castiglione family at Mantua ten autograph sheets of corrections of the letter to Leo X in the hand of Castiglione.

**Influence upon Raphael in Umbria.**—In *L'Arte*, XXI, 1918, pp. 93-108 (20 figs.), A. VENTURI describes the artistic atmosphere of Umbria at the time of Raphael's arrival there in 1500. Perugino's limited ideas were exhausted. The Madonna dei Battuti in the Civic Gallery of Perugia, the Assumption in the Florence Academy, the Nativity in the Exchange of Perugia, and the Transfiguration in the same place illustrate the decadence of his art. Symmetry is its only law; there is no interest in spatial arrangement nor in pertinency of figures and expression. Superficial, monotonous productions are the result. Those who followed in Perugino's train only repeated, with even less meaning, his types. Andrea d'Assisi is no more than a parody on his master, as one sees in his Adoration of the Magi in the Pitti. Fiorenzo di Lorenzo, striving to give his figures a Peruginesque polish and grace, only succeeds in making them grotesque; the polyptych of S. Maria Nuova in the Civic Gallery of Perugia is an example. The essence of the art of Pinturicchio is fantastic decoration based on effects of color. All this was foreign to Raphael. It was not Perugino and his circle that influenced the young artist in Perugia; rather it was the traces he found there of the early work of Signorelli and of Piero della Francesca. Such paintings as Signorelli's Ancona in the cathedral of Perugia, his Circumcision in the National Gallery, his Tondo in the Uffizi and Piero's Ancona in the Civic Gallery of Perugia indicate the sources from which Raphael drew inspiration for his study of architectural and human forms and of space and composition.

**The Early Artistic Education of Raphael.**—A small panel of the Assumption of the Virgin in the Boston Museum forms a basis for A. COLASANTI's study of the early influence upon Raphael (*Art in America*, VI, 1918, pp. 215-228 (4 figs.)). The painting is attributed to Timoteo Viti, but the present writer sees in it such striking resemblance to the youthful works of Raphael as to suggest its attribution to that master when he was strongly influenced by Timoteo Viti. A Venturi's claim that Evangelista da Piandimeleto was an instructor of Raphael is improbable because of his lack of importance as an artist, which is revealed by documents, and by the mediocrity of the paintings which can reasonably be assigned to him. Among these are the Virgin and Child Enthroned between Saints in the Town Hall, Sassocorvaro, and the Crucifixion in the church of Piandimeleto.

**The "Ignudi" of the Sistine Ceiling.**—In *L'Arte*, XXI, 1918, pp. 109-126 (25 figs.), A. FORATTI offers a study of the general significance of the "Ignudi" of the Sistine ceiling and a detailed analysis of the individual figures. Incidentally, the relationship of some of the forms to classical sculpture is pointed out. One of the youths over Isaiah is clearly inspired by the Laocoon. The Belvedere torso and the Drunken Satyr are compared with other figures.

**Ceramic Art of the Abruzzi.**—In *Faenza*, VI, 1918, pp. 29-31, (2 pls.), G. B. MANTIERI calls attention to Luca della Robbia's influence upon the ceramic art of the Abruzzi. All the artists of Castelli came to Aquila to admire Luca's work in the church of S. Bernardino, the Resurrection altarpiece. This could not be without influence upon their pottery.

**Virgiliotto da Faenza.**—Documents throwing light upon Virgilio or Virgiliotto of Faenza, a master celebrated in the history of ceramics for his invention of a fine red coloring, are published by G. BALLARDINI in *Faenza*, VI, 1918 (2 pls.). The confused problems concerning his surname are solved; it proves to be Calamelli. He flourished in the middle of the sixteenth century, and was dead by 1570. Examples by the master and by pupils indicate a bold and agile hand, a light, firm touch, and an indifference to form.

**Amico Aspertini.**—In *L'Arte*, XXI, 1918, pp. 84–86, L. FRATI publishes documents concerning the private life of Amico Aspertini. These show the vacillating characteristics already noticed in his painting to have distinguished the actions of his private life as well. *Ibid.* pp. 87–88, C. RICCI makes some additions and corrections to his earlier article on Amico Aspertini (*ibid.* XVIII, 1915, pp. 81–119; see *A.J.A.* XIX, 1915, p. 497).

**Lodovico il Moro's Iron Casket.**—In *Rass. d'Arte*, XVIII, 1918, pp. 75–77 (2 figs.), L. BELTRAMI writes on the history of an iron casket in the Sforza castle. The emblems on the cover of this coffer, the monograms of Lodovico and Beatrice, the lion with crest, and the caduceus, agree with Lodovico's description of the iron casket, silver plated "alla damaschina," in which he deposited the manuscript of his political will.

**The Papal Tombs.**—In *Rass. d'Arte*, XVIII, 1918, pp. 78–104 (37 figs.), A. MUÑOZ writes on the tombs of the popes as his fifth contribution on baroque sculpture in Rome. The type of monumental papal sepulchre that predominated in the baroque period was architectonic. In an architectural setting were placed sculptured figures of the dead, allegorical figures of the Virtues, and scenes in high relief, a form inspired by Roman triumphal arches. Good examples of it are the mausoleums of Leo X, Clement VII, and Julius II. A secondary style was that established by the sepulchre of Pope Barberini. It is no longer architectonic, but pictorial. The columns, pilasters, cornices, etc., are suppressed, and the figures assume the rôle of importance. Even color is obtained through the use of bronze, gold, and colored stone. The tombs of Clement X, Innocent XI, and Alexander VIII are among those that follow the new style.

**Priamo della Quercia.**—In the first of a series of studies of Sienese art in *Rass. d'Arte*, XVIII, 1918, pp. 69–74 (4 figs.), G. DE NICOLA establishes the study of Priamo della Quercia on a new basis. Students have been misled by a document which refers to a painting by Priamo in 1442 for the Oratorio di San Michele in Volterra. The Madonna and angels, No. 22 in the Volterra gallery, has been supposed to be this painting, but it is not even by a Sienese artist. It is by someone influenced by Masolino and Fra Angelico, perhaps Andrea di Giusto. Starting from a documented work by Priamo, the fresco in the Ospedale della Scala, Siena, which represents the blessed Agostino Novello investing the governor, the true character of the artist's work may be followed. He is a close disciple of Domenico di Bartolo, interested in naturalistic details contrary to Sienese tradition. An altarpiece in the Oratorio of S. Antonio, Volterra, containing S. Antonio and other saints, and a lunette with the Madonna and two saints, No. 16 in the Volterra gallery, are also by Priamo della Quercia.

**The Masterpiece of Giovanni di Paolo.**—In *Burl. Mag.* XXXIII, 1918, pp. 45–54 (3 pls.), a restoration is attempted by G. DE NICOLA of the arrangement

of the series of panels with scenes from the life of St. John the Baptist by Giovanni di Paolo, which has lately become the property of Mr. Martin A. Ryerson of Chicago. The suggested restoration places these six panels in the lower zone of an altar-ancona, the upper zone being composed of three panels from the Principe Santangelo collection of Naples (now in Mr. Philip Lehman's collection in New York and the Provinzialmuseum in Münster) and two that are lost. The upper central panel, larger than the rest, would have held the full or half-length figure of the Baptist, while all the rest presented scenes from his life. Comparison with other known works by the artist places the date of this series at about 1445-7. The habit of Giovanni di Paolo of borrowing from other artists is not deviated from here. The polyptych is in great part derived from the reliefs of the font in the Duomo, Siena, so much so that the purpose of the work may have been the rendition of a version of this great Tuscan sculptural decoration.

**The Uffizi Medusa.**—In *Emporium*, XLVII, 1918, pp. 300-304 (3 figs.), G. CAVANNA makes a minute study of the animals about the Medusa head in the Uffizi, which was ascribed to Leonardo until shown by Corrado Ricci to be of Flemish origin. These animals, so naturalistically represented, are not the principal subject of the painting, but only contribute toward its atmosphere.

**The Collection of M.-F. Gentile di Giuseppe.**—In *Les Arts*, No. 162, 1917, pp. 5-19 (21 figs.), C. OULMONT reviews the important Giuseppe collection, which contains, aside from more modern French and Flemish works, rare examples of Italian painting from the fourteenth century on. The oldest painting is a fragment by Giotto from the frescoes at Padua. It portrays an angel spectator of the Crucifixion. The Dead Christ with an angel of the Sienese school of the fourteenth century, the Persecuted Christ by Giovanni da Ponte, a Madonna by Gentile da Fabriano, the Visitation by Moretto da Brescia, and the Holy Family with a Basket of Fruit by Il Greco are a few of the pieces in the rich collection.

**Pietro Torrigiano.**—In *B. Soc. Esp.* XXVI, 1918, pp. 100-103 (3 pls.) E. TORMO publishes reproductions of known and unknown works by Pietro Torrigiano. Those already known are the sepulchral busts of Henry VII and Isabella of York at Westminster and the St. Jerome in the Museum of Seville. The new attributions are the terracotta busts of Philip the Handsome and Doña Juana the Mad in the Dreyfus collection, Paris.

## SPAIN

**The Germ of the Renaissance in Spanish Monuments.**—Renaissance forms in Spanish architecture of the fifteenth century are studied by E. TORMO in *B. Soc. Esp.* XXVI, 1918, pp. 116-130 (pl.; 13 figs.), with the conclusion that while some of these found their origin in Italy, others were created in Spain.

**A Painter to the Catholic Queen.**—In *B. Soc. Esp.* XXV, 1917, pp. 276-281 (5 pls.), J. M. VILLA presents documents that establish new dates relating to the activity of Jan of Flanders, who worked in Spain from 1498 to about 1519. The list of works already attributed to the artist is also supplemented. Among those here published are panels from the retablo of Isabella the Catholic.

**Works by Pablo Legot and Alonso Cano.**—The retablo in the church of S.

Maria de Oliva in Lebrija (Seville) is discussed by E. TORMO in *B. Soc. Esp.* XXVI, 1918, pp. 44-53 (2 pls.). According to documents the work was done between the years 1628 and 1638. The paintings are by Pablo Legot and the sculptures are by Alonso Cano. In his work here Legot is clearly a follower of Francisco Varela. Part of the painting is poorly done, but certain types in it prove by comparison with the finer canvas of the Immaculate Conception in the University of Seville, attributed to Zurbaran (?), that Legot was capable of superior work; for the Immaculate Conception is undoubtedly by Legot. The sculptures by Cano are excellent in expression and workmanship. The Madonna shows similarity to the Madonna in the Museum of Seville by Martinez Montañés, of whom Cano was a worthy disciple.

**Portrait of Beato Juan de Ribera.**—In *B. Soc. Esp.* XXVI, 1918, pp. 37-43 (pl.), F. RODRIGUEZ DEL REAL publishes a study of the portrait of Juan de Ribera by Francesco Ribalta (1555(?)-1628) in the Royal Academy of San Fernando. Besides a description of the portrait, an account of the subject's life is given.

**Portrait of Doña Leonor de Mascareñas.**—In *B. Soc. Esp.* XXVI, 1918, pp. 104-115 (pl.), F. J. SÁNCHEZ CANTÓN gives data concerning the life of Doña Leonor, the governess of Philip II and Don Carlos, whose portrait appeared in the "Exhibition of portraits of Spanish women." The portrait is attributed to Alonso Sánchez Coello, but the present writer cites documents concerning the relations of Doña Leonor with the painter Fray Juan de la Miseria which indicate that he was the author of the work. Since no certain works by this artist are known, a final conclusion cannot be drawn.

## FRANCE

**Two "Little Masters" of Limoges Enamelling.**—Examples of work by two exceptionally fine artists who worked in grisaille enamelling at Limoges during the middle third of the sixteenth century are brought together by H. P. MITCHELL, in *Burl. Mag.* XXXII, 1918, pp. 190-201 (3 pls.). The name of the first master is unknown and he uses no signature at all. For convenience in reference it is suggested that he be called, from his most characteristic piece, the artist of the Mars and Venus plaque of the Salting collection. While this artist's work is characterized by a fresh, rapid, decisive touch and animation of subject, the second master, who signs himself M. P. and P. M. works with a minute, laborious finish and takes more ambitious subjects, after works by the great masters of painting. All attempts at giving him a name have failed, but from his method it may be presumed that he belonged to the atelier of Jean II Pénicaud, for part of his career, at least.

**Painted Limoges Enamels.**—Mr. Enrico Caruso's collection of painted Limoges enamels is described by S. RUBINSTEIN in *Art in America*, VII, 1918, pp. 21-31 (9 figs.). The early school, fifteenth century is represented, by examples in the style of Monvaerni and Nardon Pénicaud. From the sixteenth century are productions by Pierre Raymond, Jean III Pénicaud, Couly Noylier and the Master M. D. Religious plaques in color by the first of these artists are of special importance.

# BELGIUM AND HOLLAND

**A Picture by Patinir.**—An "Imaginary Landscape" attributed to Patinir, which was acquired by the Metropolitan Museum in 1916, offers opportunity, by its unfinished state, for a study of the method of painting followed at the time of its production, presumably at the end of Patinir's activity. Only the lower half of the picture is finished; the upper part is only outlined, so that the coloring must have been applied directly to the white ground instead of to a black and white shaded ground in the manner of Van Eyck. Beginning in the foreground, each part of the picture was painted separately. (E. CLARK, *Art in America*, VII, 1918, pp. 43-48; pl.)

**Two Altar Wings by Memling.**—In *Art in America*, VI, 1918, pp. 251-252 (pl.), F. J. MATHER, Jr., contributes to the discussion of the wings of an altarpiece in the collection of Mr. J. P. Morgan, which are generally ascribed to Hans Memling. The saints represented are apparently the hermit knight St. William of Malouel and St. Ann. The donors have not been recognized. The character of these panels as well as that of the copy in Vicenza of the missing central panel shows quite clearly that the altarpiece belongs to the early career of Memling, when he was dominated by the immediate influence of Rogier de la Pasture. It may even be the earliest Memling extant.

**Medals by Steven H.**—In *Burl. Mag.* XXXIII, 1918, pp. 54-59 (pl.), G. H. HILL publishes some medals by Steven H. recently acquired by the British Museum. He also gives a chronological list of the works so far known by this medallist, whose name is not known and whose nationality even is uncertain. Steven H. has been considered a native of Holland. But his work seems to point to training in Flanders or Brabant.

**A Madonna by Lambert Lombard.**—A painting by Lambert Lombard, unique, because signed and dated, is published by F. H. RUSK in *Art in America*, VI, 1918, pp. 277-285 (5 figs.). The subject of the painting, which is in the Brown University collection, is the Madonna enthroned, with a landscape at each side. Through its position as the only known authentic work by Lombard this canvas puts the study of the artist on a new and firmer basis. With it as a touchstone some of the former ascriptions to Lombard are shown to be false, while at the same time the field is opened for new attributions. Two Madonnas attributed to Mabuse, one in the Glasgow gallery, the other in the Prado Museum, are suggested as possible additions to Lombard's list of works. (See *A.J.A.* XXII, 1918, pp. 69-70).

**A Dutch Sketch-book of 1650.**—A rare sketch-book, containing 179 leaves covered with Dutch sketches of landscapes and scenes from every-day life, is published by C. DODGSON in *Burl. Mag.* XXXII, 1918, pp. 234-240 (2 pls.). It is the property of Mr. T. Mark Hovell, London. On the first page is the date, "Den 7 Juni 1650"; but there is no artist's signature in the book. The subject-matter as well as the technique and spirit of the sketches make plausible the attribution of the work to Van Goyen.

**Early Dutch Maiolica.**—Recent discoveries of Dutch pottery contribute toward the determination of the relation of this pottery to that of England and of Italy. But that the solution of the problem is as yet by no means complete is shown by B. RACKHAM in *Burl. Mag.* XXXIII, 1918, pp. 116-123 (2 pls.). Designs and technique were frequently the same in Dutch and English ware,

but which was the inventor is not clear. The original style of decoration, with freedom of design and attractive coloring, gave way in Holland in the middle of the seventeenth century to the creation of what is known as Delft evolved under Chinese influence. In England the early polychrome style lasted until the early eighteenth century. Sixteenth century Dutch wares also show a clear resemblance to fifteenth century Italian maiolica.

### GERMANY

**Dürer Portraits.**—Notes on Dürer's portraits of his father and of Jan Provost are published by M. CONWAY in *Burl. Mag.* XXXIII, 1918, pp. 142-147 (2 pls.). Of the likenesses of his father there are three that can reasonably be assigned to the son, the painting in the Uffizi dated 1490, the painting in the National Gallery dated 1497, and the drawing in the Albertina, which by comparison with these and the 1483 portrait by Zeitblom may be dated about 1490. Probably it was used as a study for the Uffizi painting. Dürer records in his diary two drawings of Jan Provost. Comparison with what is apparently a "self-portrait" in Provost's Death and the Miser in Bruges leads to the conclusion that one of Dürer's drawings in the British Museum, which was formerly identified as Hofhaimer, may really be a portrait of Jan Provost.

**The Enigma of Conrad Witz.**—In *Gaz. B.-A.* XIV, 1918, pp. 305-326 (13 figs.), C. DE MANDACH publishes documents which contribute toward clearing up the mystery connected with Conrad Witz and Jean Sapiientis. It develops that Jean Sapiientis, employed by the authorities of the city of Geneva and by the duke of Savoy, bore the same family name as Conrad Witz and came, as he did, from a country of German tongue. It is permissible to believe that the two artists were closely related and hence would have shown similarity in their manners of painting. Looking among the remains of fifteenth century art in Geneva that are of the variety assigned in documents to Jean Sapiientis, there are found a number that are very similar to the known paintings by Conrad Witz. Among these are miniatures of a manuscript of 1451 in the archives of Geneva, the miniatures of a missel in the public library of Geneva, and windows from the Cathedral of Geneva now in the museum of that city. Three groups of artists bore the name Sapiientis: one in Switzerland, one in Franche-Comté, and a third in Northern France. At present only the first has obtained a place in the history of art.

### GREAT BRITAIN

**The Chapel of Our Lady of the Pew.**—In *Archaeologia*, LXVIII, 1916-17, pp. 1-20 (plan), C. L. KINGSFORD shows that the chapel of our Lady of the Pew in the Palace of Westminster is to be identified with the King's Oratory and that it lay immediately to the east of the Old Cloisters. The name is probably to be derived from the Old French *puie* meaning "rampart" or "balustrade." Many references to this chapel from the fourteenth century and later are given. It was probably pulled down some time in the eighteenth century.

**Churchyard Crosses.**—In *Burl. Mag.* XXXIII, 1918, pp. 79-89 (2 pls.; 11 figs.), A. VALLANCE describes a number of crosses set up in English church-

yards in the fourteenth, fifteenth, and sixteenth centuries, with parallel French examples. It seems evident that almost every churchyard once had its cross, frequently with fine sculptural decoration, which figured prominently in the celebration of Palm Sunday. Among other causes of the destruction of these most interesting monuments, the work of the iconoclasts accounts for a large toll.

**English Alabaster Carvings.**—In *Proc. Soc. Ant.*, XXIX, 1917, pp. 74–93 (12 figs.), W. L. HILDBURGH publishes eleven English alabaster carvings. Seven of these, which are in the Museo Arqueológico at Madrid, represent the Birth, Dedication, Education, and Betrothal of the Virgin; also the Annunciation, the Nativity, and the Circumcision. These panels probably came from three sets of tables and date between 1420 and 1460. They are approximately fifteen inches high and ten inches wide. There are two in the museum at Cordova representing the Nativity and the Resurrection. They are slightly larger than the others and date from the latter part of the fifteenth century. Two other similar panels recently brought from Spain to England represent the Death of the Virgin and the Entombment of St. Etheldreda.

**An Oak Carving of the Holy Trinity.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 214–217 (fig.), H. C. SMITH publishes an oak carving representing the Holy Trinity and bearing the date 1553. In spite of its date it is distinctly mediaeval in feeling. It retains much of its original coloring and is, in fact, a good piece of English relief work in wood.

**A Ring with the Letters of St. Agatha.**—In *Proc. Soc. Ant.* XXIX, 1917, pp. 114–122 (3 figs.), G. F. HILL publishes a ring of the fourteenth century bearing upon the hoop the words, + *mentem santam spontaneum honorem Deo patrie liber*, known as “St. Agatha’s letters.” This formula was often placed as a charm on church bells down to the sixteenth century, but is rare after that date. The ring also bears the owner’s name on the bezel surrounding a late Roman intaglio of a man’s head, + *anulo Pirrellu Pisano*. He may have been a Sicilian.

**An English Tapestry Panel.**—In *Archaeologia*, LXVIII, 1916–17, pp. 35–42 (2 pls.; fig.), Sir C. H. READ discusses a well-preserved panel of tapestry purchased by him in London in 1898. It represents the adoration of the Holy Trinity by the Virgin and Mary Magdalen attended by two standing angels. It is probably English work of about the year 1400.

**Petit Point Needlework.**—In *Burl. Mag.* XXIII, 1918, pp. 41–45 (2 pls.), C. E. C. TATTERSALL describes a fine example of *petit point* work belonging to Mr. E. L. Franklin, London. This particular kind of needlework was made as a substitute for loom-woven tapestry where the materials and elaborate apparatus required for the latter were scarce, as in England. *Petit point* is really an embroidery done on plain, loosely woven, linen canvas with short diagonal stitches in wool and silk. The work requires more patience and labor than skill. Mr. Franklin’s piece is one of the finest known and is apparently English of the late sixteenth century. Its subject has not been identified, but it seems to have reference to contemporary French history, *i.e.*, to the persecutions of the French Protestants. Other examples of *petit point* very similar to this one are in the Victoria and Albert Museum in South Kensington.